with the Johannine Spirit," they discover imaginative resources sufficient to "elevate them above the theological quibbles and ideological wrangling of the time" (36). Perhaps, though, the monograph's ambition to embrace fully both literature and theology invites reflection on the methodology of such interdisciplinary inquiry. Apart from the sixth, each chapter proceeds from an examination of exegetical tradition—amply documented in early modern sermons, tractates, and glossation as well as in modern Biblical scholarship—to close readings of selected literary texts. Implicit in this sort of structure is the danger of presenting intellectual history as a static, stable backdrop for the corybantic performances of literary imagination. While the chapters are more than subtle enough to escape this trap (in no small part because Cefalu brings the same nimble close reading practices to theological as to literary texts), at times the method produces the effect of two entangled discourses, or perhaps two distinct discursive stems nourished by a common taproot of learning. But perhaps this structure is merely the true reflected image of a Johannine Renaissance that appears to be deep but diffuse, less a cohesive movement than a surprising concatenation of affinities across a wide spectrum of religious opinion.

Gary Schneider. *Print Letters in Seventeenth-Century England: Politics, Religion, and News Culture*. New York: Routledge, 2018. x + 284 pp. $140.00. Review by Nicole Greenspan, Hampden-Sydney College.

In *Print Letters in Seventeenth-Century England*, Gary Schneider examines the intersection of epistolarity, ideology, propaganda, and news culture. The chronological focus is the 1640s and 1650s, which saw a rise in the numbers of printed letters and their regular deployment in political and religious contestations, though Schneider gives due attention to the earlier and later parts of the century as well. In contemporary debates over war and revolution, royalist and Parliamentary actions and aspirations, the veracity of Catholic conspiracies, and the fate of the monarch and monarchy, to name just a few, Schneider demonstrates that printed letters played vital roles. Some printed letters

engaged with circumstances and events at the micro-historical level, such as the Popish Plot, while others took macro-historical approaches, such as addressing supposed Catholic conspiracies over the course of the sixteenth and seventeenth centuries. Epistolary publications took a number of different forms and ranged from fictional and satirical letters to authentic discovered, intercepted, and captured correspondence. While each type of printed letter had distinct characteristics, all in Schneider's analysis functioned as instruments of cultural narrative and vehicles for propaganda and ideology.

The book is divided into four chapters, each of which is devoted to a specific epistolary genre. The first two chapters examine different types of epistolary fiction. In Chapter 1, Schneider treats printed letters whose authors, recipients, and circumstances were invented. Here, he focuses on texts that were clearly fabricated, such as those with fictional authorial attributions whose genuine authors have been identified, or whose attributed authors could not have written the letters in question (as in, for example, they were deceased). The chapter moves roughly chronologically from the 1640s through to the 1688–1689 Revolution and includes discussion of fabricated letters attributed to the Earl of Strafford, various purported royalist and Catholic conspirators, and Popes. Printed fictional letters drew upon epistolary conventions (such as the date and place of composition) and invented customary markers of authenticity (such as recording the receipt of prior correspondence), in order to lend a sense of credibility and veracity to ideological or propagandistic texts. Some of these fictional letters may well have fooled contemporaries into accepting them as genuine, and indeed as Schneider demonstrates, modern historians have not always spotted fabrications. Chapter 2 examines printed epistolary satire. Satirical letters worked to ventriloquize political and religious figures who were well-known to audiences, or whose voices could be entirely fictionalized. Popes often were targets of satirical letters, as were others like Titus Oates. Even Lucifer was the subject of epistolary satire. In this type of letter, political and religious adversaries were made to confess to plots, sins, subterfuge, and other acts of malice, in order to show them to be silly or ridiculous.

Chapter 3, part of which was previously published in 2009 in *Renaissance Studies*, moves away from fictional letters and treats published collections of genuine correspondence. The focus is on four royalist collections from the mid-seventeenth century: those of James Howell, Robert Loveday, Thomas Forde, and Margaret Cavendish. Among the themes Schneider examines are friendship, civility, sincerity, news exchange, and criticisms of pamphleteering. Rather than individual letters composed and printed to address immediate political or religious circumstances or to contribute to a current topical debate, these were compilations of familiar or intimate letters amassed over long periods of exchanges between writers and recipients. Printing collections of letters enabled readers to trace the evolution of royalist critiques of the civil war, Commonwealth, and Protectorate. They also, Schneider argues, served to link the genre of the familiar or intimate letter, and the sincerity customarily associated with that form, to royalism and to cast individual, topical printed letters as both polemical and Parliamentary/republican.

Intercepted, discovered, and captured letters are the subject of Chapter 4. These are the most numerous sources of printed letters Schneider examines, the bulk of which were published in the decade 1641–1651. Captured and intercepted enemy correspondence revealing, or purporting to reveal, such issues as military and political plans, strategies, and maneuvers, had particular polemical value during wartime. In the mid-seventeenth century, Parliament took the lead in printing such letters to promote its political and religious aims and policies. Later in the century, during the Popish Plot and the 1688–1689 Revolution, discovered correspondence (found in a closet, accidentally dropped, picked up, and so forth) formed the majority of printed letters. The chapter adopts a broad chronological organization, moving from the Long Parliament in 1641 to the turn of the eighteenth century, with due attention given to major collections of letters including *The Kings Cabinet Opened*, George Digby's captured letters, and Edward Colman's discovered correspondence. Seized and discovered letters were used as documentary evidence in contemporary trials, including those of Charles I and Edward Colman, so this type of printed correspondence could carry particular legal weight. Schneider principally focuses upon letters in printed pamphlets and

broadsheets, though he gives consideration to newsbooks as well. Indeed, as Schneider observes, letters, whether summarized, copied, or referenced, formed much of the content of contemporary newsbooks.

Organizing the book according to genre enables Schneider to tease out important characteristics and nuances among different types of letters and the contexts of their composition and publication. On the other hand, it means there is overlap in material across chapters, which Schneider duly acknowledges. There is also some repetition of chapter sections. Chapters 1, 2, and 4, for example, each have sections devoted to the Popish Plot and the 1688–1689 Revolution, among other commonalities. Chapters 1 and 2 respectively discuss letters attributed to popes. This is understandable due to the book's focus on the type of letter rather than upon theme or event, though it can obscure comparisons of the ways in which different epistolary forms engaged in the same debate or controversy. These sorts of comparisons might have been examined in an overall conclusion, which unfortunately this monograph does not contain. Instead, the book abruptly ends at the close of Chapter 4. With the absence of a conclusion, the book seems a bit disjointed and misses an opportunity to tie the chapters together and to reflect on the relation of different types letters both to each other and to the wider contexts of seventeenth-century epistolarity and print. On the whole, however, this book is a welcome addition to the literature on epistolarity in particular and seventeenth-century print and news cultures more generally, and will be useful to students new to the subject as well as experts in the field. Schneider's study amply demonstrates the richness of the epistolary form and the centrality of printed letters to seventeenth-century political and religious debate.

Courtney Erin Thomas. *If I lose Mine Honour I Lose Myself: Honour among the Early Modern English Elite*. Toronto: University of Toronto Press, 2017. xiii + 302 pp. + 8 illus. $75.00. Review by R. Malcolm Smuts, University of Massachusetts at Boston.

This book follows a trend in recent scholarship by treating honor not as a reified code, but as a protean concept that found expression in many different and sometimes contradictory ways. It endorses the view